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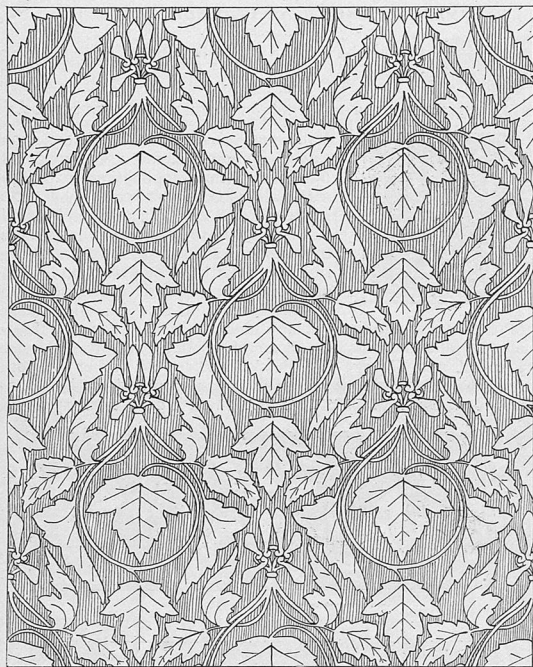
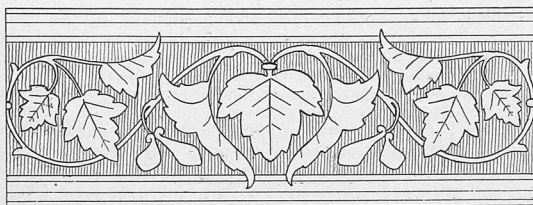
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ELEMENTARY TREATMENT OF FLORAL MOTIVE FOR WALL PAPER.
By GEORGE W. PENFIELD.

application, but the special examples here given are illustrative of the exercises preparatory to regular "design" work.

Mr. Penfield's design would serve as Miss Pollock's also for wall paper, but the border is too scant for that purpose. Miss Farrand's has the character for a fabric design, but it should be understood that these were made not with this application in mind. Later on I will illustrate applied design in a much more important manner.

Miss Allen's panel is a decorative application of palm leaves painted on a soft grayish amber ground, the leaves being in cool green gray; the jar is in a rich pure amber, with its decoration in ivory; the background is picked out with dull gold, which also forms the plain border to the panel upon which the reeds and ribbons are painted in green gray emphasized by rather strong green touches of shade.

Future articles will have reference to decorative mantelpieces, decorative sculpture, book covers, decorative mottoes, etc.

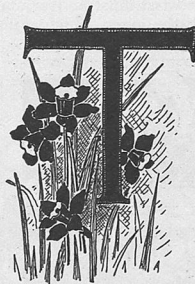
DECORATIVE NOTE.

BIDAR ware was originally made at a village named Bidar, in the Deccan, in the dominions of the Nizam of Hyderabad, but now it is extensively made at Lucknow. The metal ground is a compound of copper, lead and tin, made black by dipping into a solution of sal ammoniac, saltpeter, salt and blue vitriol. This alloy, after being cast, is turned in a lathe to complete the form. The pattern is then graven on it,

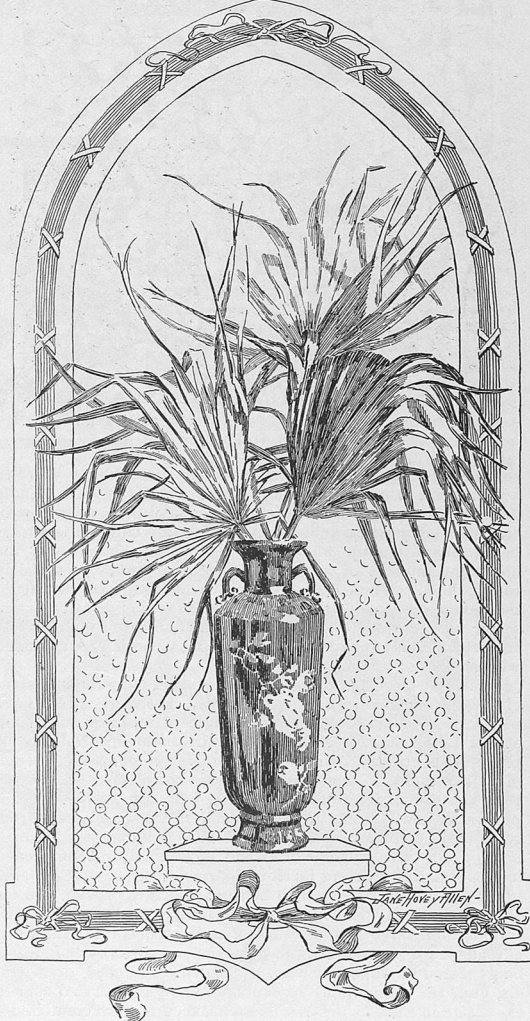
and this is inlaid with silver. This is the highest art in India, next to enameling in metal, and the articles manufactured are mostly cups, card trays, goblets, and scent bottles.

TAPESTRY PAINTING.

By EMMA HAYWOOD.



THE art of tapestry painting as known in this country includes, by common consent, two distinct methods of producing pictures or designs more or less elaborate on pliable canvas, whether of wool, linen, cotton, or silk. With regard to the method of executing the work in oils I do not propose to treat; it is, as a matter of fact, an offshoot of the original method of painting with transparent dyes; it is not recognized in Europe, but has been adopted here with more or less success by artists already conversant with the legitimate use of oil paints. Suffice it to say that, how-



DECORATIVE APPLICATION OF PALM LEAVES. By JANE HOVEY ALLEN.

ever good and suitable such work may be in its particular application, it never can resemble the real woven tapestries as closely as the paintings finished according to the French invention, with indelible dyes on woolen canvas, woven to exactly imitate the warp and woof of the famous Gobelin's tapestries.

The best wool tapestry manufactured for this purpose is ex-



AMERICA. DECORATIVE WALL PANEL. BY PROF. G. STURM.

pensive; it is made entirely of the very finest wool; it comes of equal quality in a coarse and fine rib to suit all subjects. It is absolutely necessary that the quality should be good, because otherwise the process of steaming to fix the completed work, of which I shall speak presently, will be of little use, since the colors cannot be properly fixed on either linen or cotton; on wool and silk, both the product of animal life, fixing by steam is equally effectual.

For convenience in painting the canvas must be stretched tightly on a wooden frame, either adjustable, like a quilting frame, for large pieces, or simply nailed together for smaller work. Two or three of these lighter frames, of varying sizes, will be found available for many pieces not necessarily of dimensions exactly corresponding to the size of the frame, because on two sides at least the canvas can be laced in. It should be secured with tacks on the remaining edges; be careful to see that the ribs run absolutely straight in the frame, otherwise when taken out the drawing will be contorted. It will readily be seen that the ordinary wedged stretchers for oil paintings will not serve, because the pull of pliable goods is apt to twist them. An adjustable frame should hang slightly forward at the top by means of a cord attached to a hook in the wall. This will allow the surplus moisture to drip off in the free washes called for in covering large spaces, instead of its running down the canvas in streaks. When using the small fixed frames they should be placed on an easel with a square base to give the required steadiness. These easels can be adjusted to tilt slightly forward at the top also. One cannot work on a tripod easel because it would not resist the force called for to scrub the colors in properly. To produce the desired

smooth richness peculiar to woven tapestries the color is forced into the canvas by means of a thorough soaking; in fact, the canvas is dyed instead of being woven with dyed threads. The medium mixed with every shade of color in use prevents its spreading beyond the outlines, if reasonable care be exercised to keep within those outlines.

This brings us to the question of outlines. Nothing can be more disastrous than to attempt free-hand drawing on a textile fabric. A good artist knows this, and never dreams of trusting to it, for where will one be found with the hardihood to assert that he can make a perfect drawing free-hand without need of any correction, especially of the human figure? Now correction, more especially in the contour of the parts destined for flesh painting, means ruin, for the dyes are transparent so that faults cannot be readily covered, as with oils, which are opaque. While a single line in its proper place disappears in the shadows and half-tones, blurred lines trespassing on the clear lights will, if they do not actually show, surely soil the purity of the local flesh tint. The best way is to make a good outline drawing of the subject on medium thick manilla paper. When corrected and cleaned up satisfactorily the outlines of the features should be carefully pricked by hand with a fine steel lace pin. Draperies and suggestions for the background can be run over with a dressmaker's tracing wheel to save time. Now this pricked design, carefully handled, will serve many times over; a great consideration to teachers especially.

The outlines thus secured, place the design in position on the canvas, fasten it with a few pins, and pounce with a mixture in equal parts of powdered charcoal and burnt sienna, or



EUROPE. DECORATIVE WALL PANEL. BY PROF. G. STURM.

raw sienna also in powder. The mixture should be tied up somewhat loosely in a piece of common muslin. Do not daub the design, but rub it all over with a firm hand, so that the paper is well smeared over with the powder. Then take out the pins and remove it carefully, so as not to rub the pouncing beneath, and a perfectly clear dotted outline of the subject will

be the pleasing result. Now go over this outline without delay with a number 2 Comté crayon nicely pointed, then beat out the pouncing with a mahl stick; thus the drawing is secure, clean and accurate. Attention to these primary details leads to real success. It is waste of time to start on a bad drawing, or on one not properly transferred.

With regard to the dyes, none will be found more reliable for durability than Grénié's dyes. They contain ingredients which, in combination with the medium essential to their proper use, serve the purpose of fixing them indelibly when subjected to the action of steam. These colors are extremely strong, therefore capable of great richness and depth. They can, however, be diluted to any extent for delicate colorings. They are likewise crude in themselves, but in skillful combination they produce the most ravishing, artistic tints, melting together in exquisite harmony. It is not difficult to acquire the art of evolving any given shade from the list of only twelve colors. A little experience in this direction is the best teacher. The medium should at all times be used freely. It serves a threefold purpose. It keeps the colors from running; it facilitates the fixing, and last, though not of least importance, it renders the surface capable of being scraped with a knife to accentuate the high lights and give finishing touches to the modeling. It is not necessary to dilute the colors with medium alone for covering large surfaces. Water may be freely added, but for parts embracing much detail water should be sparingly used.

Of brushes at least a dozen of assorted sizes will be needed. They are made of stiff bristles, chisel-shaped, to give a good resistance while scrubbing in the colors. They are very durable if of good quality. They need to be washed out with soap and warm water only; rinse in cold water, and dry on a cloth sufficiently to absorb the moisture. Brushes for flesh painting should be kept separate, to insure purity. A few words as to the manner of painting the flesh may be acceptable. It is extremely simple; four colors only being called for, they are manipulated in a distinctive manner, as follows: Take some sanguine and make two shades of it on the palette, which should be of glass, a large slab lined with white paint or a white cloth. One tint must be strong for the deepest markings, the other somewhat paler for the broad shadows. Take a soft oil painting brush for mixing the tints. Model up the face just as if making a sepia drawing. Sanguine a reddish brown on the palette dries up a flaming red, somewhat startling to the novice. Allow this modeling to dry very thoroughly, then before adding the local tint prepare on the palette a bright grass green, also in two shades, by mixing indigo with Indian yellow, not forgetting the medium. Shake up the indigo before using, or it will surely fade. Brown, gray and cochineal also require shaking. These are the only colors that deposit a sediment in which are fixative qualities.

For the local flesh color mix in a small glass or jar a mere suspicion of sanguine with nearly all medium. This makes a charming flesh tint. For a swarthy complexion add a touch of Indian yellow. Now take as large a brush as the size of the face will permit, and freely scrub in the local tint all over the face or limbs, as the case may be. Begin on the broad lights, but cover the shadows also, working in this pale wash until the cloth is thoroughly soaked. Then when hardly half dry blend

the lighter green into the broad shadows, taking care that it does not go beyond them. Again, when all but dry, take a small brush and go over the deep markings with the darker green.

A little practice will accustom the eye to judge exactly how the tints are going to dry out, so that, if they are too green, at once rub in a little more sanguine, and if too red blend in some more green. Skillfully managed, this first painting will really need but little work to complete it after being allowed to dry thoroughly, but finishing touches should not be undertaken until all the rest of the work is completed, so as to be able to bring out properly relative values.

The face should be put in before the background, the colors for which must be brought up carefully against it with decision. The final painting consists of scraping out the highest lights with a knife, the blade of which should be rounded and not too sharp. I should have mentioned that for the delicate pink on the cheeks a little Ponceau is worked in while the local tint is wet before applying the green tones. For further finish, model up with the same colors before used, only in much paler tones,

taking comparatively small brushes and little moisture.

For draperies much the same plan is followed. The local tint is put on, or rather soaked in, after the folds are modeled, and a due regard must be had to the value of complementary coloring. Nothing is easier than at once to correct a tint, either too warm or too cold, in this manner. The prepared gray mixture will be found useful for the shadows in white ruffles or drapery. It is made up of yellow, indigo, cochineal and a dash of sanguine, but being difficult to mix in the exact proportions without experience, it can be bought ready mixed, just in the right way. Brown is a made color, consisting of sanguine, indigo and yellow; by adding more of either of these tints the tone of the brown can be varied at pleasure. All the colors will mix well with each other, so experimentalize, dear reader, to your heart's content. A person who understands even but a little of the fundamental laws of color cannot fail to succeed in evolving soft and beautiful effects.

A word in conclusion as to the steaming process. The canvas is rolled up with the wrong side outside, and loosely, so that the folds do not touch. It is then hung up in a hollow zinc cylinder; the canvas must not touch the zinc anywhere. It hangs by means of string attached to a crossed bar of wood at

the top of the cylinder, which fits into a boiler standing on feet high enough to allow of a small gas atmospheric stove being thrust beneath. Fill the boiler three parts full of water, cover the top of the cylinder with a thick cloth, light the gas when all is ready, and after the steam, generated by the water when boiling, begins to permeate the cloth allow nearly two hours before taking the tapestry out. During all this time it is in a steam bath and the colors are in this way fixed indelibly. The tapestry must be taken out very quickly when once uncovered, because the steam will soon condense and cause the tapestry to become wet. This must be carefully avoided. The steaming process greatly enriches the colors, slightly altering some of them. It has a tendency to strengthen the reds, so due regard must be had to this fact. But, be it remembered, that while steaming improves a good painting, it will not transform a bad one into a thing of beauty, as some amateurs fondly anticipate.



ASIA. DECORATIVE WALL PANEL. BY PROF. G. STURM.